

THE LATEST FASHIONS.

Marvellous Beauty in the Styles at Monte Carlo.

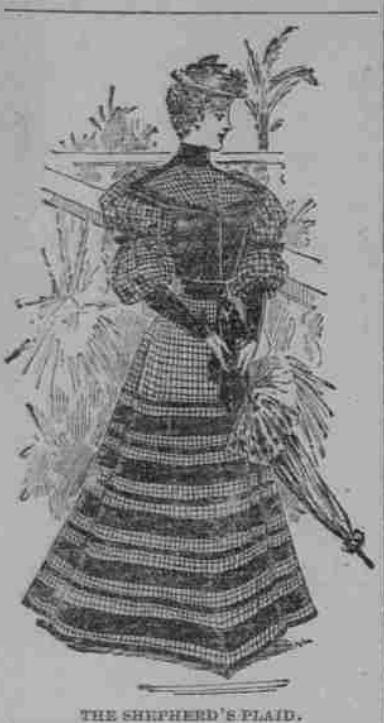
THEY ARE VERY DARING.

Embroidered Coats and Flounces—Beautiful Lace Costumes.

Bodices Ordained for Spring and Summer Wear—The Proper Styles for the Slender and the Over-Plump—Blouses and Strait Waists.

Correspondence of THE HERALD.

MONTÉ CARLO, April 15.—All that is daring in fashion boiled down and double extracted is in the dress worn here. Marvellous beauty and feverish intensity mark the place; they distinguish also the wear of the women. Whatever is new, whatever is this or extraordinary, if there is anything rich or strikingly artistic, or beautiful in dress, it is here. And don't fancy that this dress is a caricature or imitation of something better. There is nothing better. The women who wear it are extremely clever, with



THE SHIPPERD'S PLAUD.

the best taste in the world, unlimited means, and command of the best dress-makers and newest ideas. In the dress of such women there are no mistakes. What they wear today everybody will wear some weeks later.

Of course I speak of the best, not of all. The world is not here and there in every degree to be seen of refinement and vulgarity, but the women to whom I refer make a fine art of dress and the care of the person. They make of themselves a new creation, and beside them the dress of other women who ordinarily consider themselves well dressed is as naught. One needs only to spend a day in the Casino to be convinced that the world of women has not yet conceived of the beauty to be produced within the range of fashion.

The effects come sometimes from new ideas; sometimes from the artistic mingling of fabrics; the right placing of jewels; the subdued splendor of colored gowns reacting on each other; but above all it comes from the inimitable outlines that only art and a good modiste can give.

A DARING CONTRAST.

One of the striking effects is produced by the conjunction of a dark bodice and a light skirt. It seems to be a device to dispense with the jacket, for this dark bodice answers admirably for extra warmth, and makes essentially a tunic for cool days. It is commonly made of velvet, while the skirt is of light silk or perhaps of wool. It is gathered a little at



DARK BODICE AND LIGHT SKIRT.

top and bottom into neckband and belt of the same, and is without trimming. It must be made with great care as to its outline—the drooping part of the skirt sleeve, the ruffle at back of neck and belt, the perfect fit; but the essence of its style consists in the surprising contrast of light and dark, which when well carried out, is perfectly stunning. The effect is particularly good when the light skirt is barred with dark the same color and shade as the bodice.

This idea should be of service to those making over last season's gowns with bodices worn out or out of date. Chestnut brown velvet is now a good color and one that harmonizes with many tints of light silk. It is a cool brown having considerable blue in it, and is more agreeable for summer wear than a hot yellow brown. Dark green and mauve velvets also make fashionable waists. A facing of the velvet can be put on the skirt if you like, though this somewhat diminishes the effect of the contrast. Add a rough straw hat trimmed with the velvet and you have without much trouble a fashionable morning or demi-dress.

BLACK AND WHITE CHECK.

Shepherd's plaid is being worn. Several gowns of it have been seen here. Men are also wearing it in neckties and trousers, and it may be cited as one of the successful spring novelties.

A gown of fine black and white check has the skirt trimmed with bands of black velvet, the upper one very near the belt. These bands are narrow and wide alternating, beginning with the narrow on the bottom. The effect of all these close lines would be bewildering, but character is added by a bolero jacket of velvet, having very large, flowing double revers, the smaller inside ones of check. The sleeves are in two parts to the elbow and velvet below.

A very peculiar trimming is on the straw hat worn with this gown. It consists of an ear of velvet set on each side

near the back and projecting forwards. There is a band of velvet and a cluster of violets in front.

RICH AND NOVEL.

A gown that became very well the beauty that wore it was of mastic colored crepon, much wrinkled, and richened with many colored threads woven through it to produce a sort of rainbow effect. It was heavily embroidered with green. There was a coat effect given by a plaiting that hung loose from a yoke half way to the knee. The front of this did not meet, but was cut straight down on each side from the shoulder, leaving the bodice front displayed. The yoke of the coat is concealed by a collar deep in the back and cut off square across the shoulder, and falling so as to give a sort of epaulette effect from the front. The bodice front has a yoke covered with embroidery, and a narrow embroidered belt. The lower half of the skirt is a ruffle with deep embroidery on the bottom, and a narrow band of embroidery for a heading. The coat also has a deep embroidery.

A NEW BODICE.

Another new idea is to have the whole front of the bodice made of a color or material unlike the rest of the gown. The two colors meet in the shoulder and under-arm seams. The idea is not a good one and it is difficult to make a successful gown with it. A chocolate wool



THE LACE COSTUME.

crepon has the bodice front of chambray colored cloth. This yellow front is crossed by interlacing straps of the chocolate, like a harness. A very distinguished looking gown has the skirt of ecru silk, crossbarred with ribbon bands of brown, and a bolero of brown velvet, double breasted and slashed so that one-half laps to the right, and the other to the left, each fastened with a large smoked pearl button. Sleeves of the silk. Ecru suede mousquetaire gloves.

BEAUTIFUL MOURNING.

Perhaps the most beautiful mourning ever designed is to be seen here. More than a dozen gowns of this kind are to be seen—full of flowing lines and soft curves, with none of the prim severity that marks mourning dress in ordinary. It would seem as though the French designers had found a way to make even a dress agreeable. Those who made this dress would laugh at the bias bands and vest of ecru with which women usually content themselves. Here is a widow's gown, for example, that shows some of the resources of art. It is a perfectly fitted princess, the skirt cut to hang very full round the bottom, as the fashion is, and down the front a garniture of ecru, accented plaited and hanging loose from the neck to the feet. The effect is beautiful, the straight lines being admirably adapted to conceal a slight embonpoint.



CREAM SILK SHIRT WAIST FOR STOUT WOMEN.

and to give height to the figure. The effect is completed by bouffant sleeves of the ecru, accented plaited also, confined below the elbow by a band and flowing ruffle. Ornaments of dead black beads adorn the waist. The bodice was a triangular form with point in front, that fitted the head closely, like a cap. It was embroidered with beads and had a tiny white edge set under the front, but was untrimmed.

Another mourning costume has a coat made of a deep ecru embroidered with mourning beads, and ecru accented plaited onto it and hanging loose to half length. Bishop sleeves accented plaited.

OF BLACK LACE.

A lovely Casino gown of black lace was made with a jet embroidered yoke, and plaited lace depending from it down to within some ten inches of the floor. This fell over a lace ruffle on the skirt underneath. A distinctive bonnet in the shape of a swan made of mock emeralds and other jewels nestled in the fluffy hair, and a black ostrich feather collar completed the dress.

There is not space to tell of the little triple capes of changeable velvet, each cape a different color; of other capes of plain cloth with gorgeous linings of flowered silks. These are worn for evening wraps. I cannot describe the elegant details of gloves, and handkerchiefs, and perfumes and hair dressing. All is in unison; all is exquisite.

ADA BACHE CORN.

BLouses and SHIRT WAISTS.

Bodices for Spring and Summer—Styles for the Slender and the Plump.

NEW YORK, April 25.—The early opening of spring styles disclosed some new and fascinating forms of bodice which were previously quite unknown, and since that first appearance of novelties the number and variety has increased until we can find some one style or other that is suited to the needs and the tastes of every individual woman.

The multitude of frilled bodices and elaborate waists that at first sight present only a confusing array of silks and of lace, of velvet and of charming cotton stuffs, can after all be divided into two sorts, and as soon as you have determined which sort you wish to make, all difficulties can easily be swept aside.

TWO DISTING. STYLES.

The handsome shirt-waists, as they are persistently called, are made over a fitted lining. All the wealth of soft diaphanous folds is a delusion so far as business and ease of carriage is concerned.

But the simpler blouses or waists of flannel and wash fabrics are in reality just what they appear to be, and will ensure you coolness and comfort the summer through.

For all silks, except the few of Oriental make that are really "wash silks," with

linings, is by far the better of the two; but for tennis flannel for cambric, for pique and for all other cotton materials, the latter is preferable both because it is declared correct and because it ensures the comfort that commands itself to all sensible feminine folk.

THE FASHIONABLE MATERIALS.

As to the materials that may be used, India silks, silk crepon, plaid silks, changeable surahs, shaded surahs, chambray taffetas, are all allowable, and excellent, too, for the dressy waist; and flannels of all grades, from the cheap outing to the silk stripe, as well as cottons in every possible weave, are not only admissible, but good for morning wear, so that your taste need be limited only by what your taste dictates and what your purse allows.

So long as the model is good and the style of the bodice suits your style, you will be well dressed let the material be what it may; but if you are unwise enough to select your pattern without re-



FRILLED SHIRT WAIST FOR GIRLS.

gard to your own particular needs, disaster will attend your efforts no matter how lovely the color nor how fine the texture of the fabric that you select.

And now while I have it in my mind, let me urge upon you to avoid the error of following the fashion like so many slaves, and to consider your own proportions well before you take another step. The very best dressed woman whom I know has for years asserted her right to



MASIC CREPON, EMBROIDERED WITH GREEN—BACK AND FRONT VIEWS.

modify the fashion of the day and to order only such gowns as are in harmony with her figure and general style. She had, of course, what every independent person always has, a struggle at the start of the handmaid designs which tend toward decreasing the size of the waist, in appearances if not in fact.

BLouses and HOW TO CUT THEM.

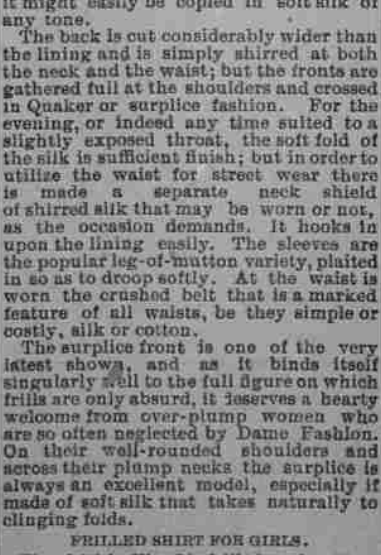
Blouses, which are in reality only slightly loose bodices, are made with or without a silk back, as you may decide, and are designed to be worn beneath the popular jacket.

But unless the material is very costly, or for some reason you are limited as to quantity, it is far better to use silk for the whole, as the falsacks are extremely likely to make themselves seen and are also of no use whatever without a figaro or a zouave.

Unlike the bodices, the blouses have no fitted linings, but are made either entirely without, or over a cambric of the same cut as the outside.

If you have no pattern, lay that of your fitted bodice upon the cloth. Cut each front and under-arm piece in one, allowing down the front edge extra width—see dotted line in fig. 3—for fullness, and cutting the side seam about midway of the side form, with little or no curve, as the dotted line shows you. The darts are not taken up.

Fold one length of your cloth double and lay the back of your back pattern upon it, as shown by the dotted line in fig. 4, cut beyond the line of the seam on the curve of the arm hole, then down



HOW TO CUT BLOUSES FROM DRESS BODICE.

lining, leaving only the shoulder and under-arm seams free. Bone the stitched seams. Then drape in the silk and close and bone the line open seams. For, although it is quite true that many of the hastily-made waists sold in the shops are not made upon this plan, it is by far the better one, and is in general use among all careful modistes.

CREAM SILK WAISTS FOR STOUT FIGURES.

The model shown in Fig. 1 is excellent for any of the stout women who so justly say that the styles are not for them. In the original it is made of cream-while India silk and is very dainty, but it might easily be copied in soft silk of any tone.

The back is considerably wider than the lining and is simply shirred at both the neck and the waist; but the fronts are gathered full at the shoulders and crossed in Quaker or surplice fashion. For the

rich tones, with a belt and collar of plain black velvet, but the belt in place of being joined with a frill is finished with a long jeweled buckle at the waist.

Dawn the front is a double frill, and round each armhole a shirred collar, all of which are cut straight and show the selvage of the silk in place of being hemmed—a fashion in vogue just now for materials that are worn with a suitable edge. Either with or without a velvet zouave, this shirt is a most bewitching bodice and can be worn upon a most delicate and delicate waist. The velvet of course adds considerably to its warmth, and so makes it desirable for cold days in summer. As a bright young girl remarked when the model was first



CAMBRIC FOR PLUMP WOMAN.

seen, its wearer looked like a little bird with its feathers all ruffled up, and I can assure you the effect was one eminently to be desired, for the fair young face seemed just rightly framed in the bright, warm colors and soft, rich stuffs. Another that promises to be a favorite is made of any soft silk, but in place of frills down the front shows a plaiting round the entire neck terminating in a shirred collar that reaches the waist. Like all the season's styles, it terminates at the waist line and has a broad, full belt, as well as the popular crushed collar. The sleeves, too, are full and puffed from the elbow up, and altogether it gives a somewhat full effect to the figure, so that it is peculiarly well suited to the tall or the slender.

Yet with only slight changes it can be made to suit the stouter figures as well at least as do any of the full and ample



WIDOW'S COSTUME.

ars and frilled edges like the one shown in Fig. 6, they are charming for simple morning wear and suit the youngest school girl and the matron almost equally well.

In fine white lawn, with hemstitched frills and a belt of satin ribbon, they are dress enough for a simple afternoon at home.

In any of the figured Oxford shirtings or striped and figured dimities, they are admissible upon the street during the genuine summer months, and they are always correct for undress occasions the season through.

So that, although I should urge the possession of one or more silk waists, it is hardly possible to have too many simple shirts.

Tennis flannel you will find a genuine boon for all cool or uncertain mornings. Cambric and pique will give you honest service. Dainty lawns will insure you the coolest of gowns, and even though your skirts be limited to one or two, you can provide yourself with a tasteful wardrobe if only you choose your colors well and allow yourself an abundance of the frills which fashion decrees can never be too many, nor too full. OLIVIA BELZ.

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to the loose edge, as shown by the dotted line. Baste the shoulder and under-arm seams; gather the fullness at the front of the neck, also that at the waist line slightly below it; baste on to neck band and belt. Try it on, make any slight alterations that may be necessary, and stitch the seams.

The extra length between the waist line and the belt will ensure the true blouse effect; and if you have followed all the directions there should be no question as to success. For a model of a blouse, see one of the most popular blouses of all that have been seen and makes a really excellent model for silk of any sort. The plaited collar is straight across the back but falls in long points in the front and both the collar and the belt are full and soft. For a young girl it is peculiarly good in plaid silk of any soft make, as

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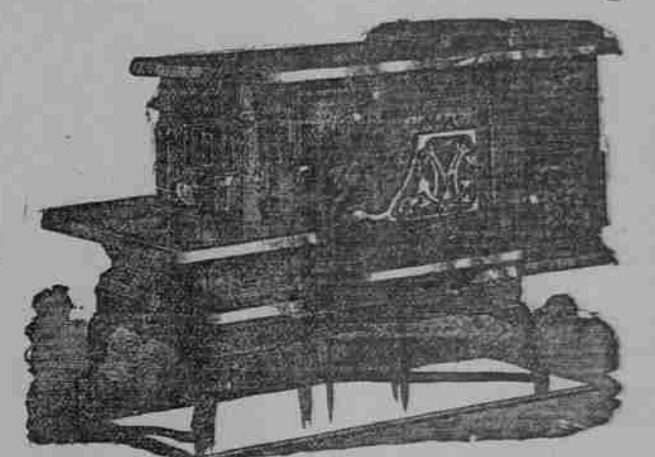
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